ROBERT RISELING, CLARINET

JACK BEHRENS, PIANO

D'ARCY GRAY, RICHARD STOUFFER, PERCUSSION

WALTER HALL

FRIDAY, SEPTEMBER 18, 1981

8 P.M.

UNIVERSITY OF TORONTO
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PROGRAM

* Grand Duo Concertante — LOTHAR KLEIN

Preamble: Sphinx
Passacaglia
Cadenza
Moto Perpetuo

* Canadian Premiere

Lothar Klein's Grand Duo Concertante was written for and premiered by Robert Riseling at the 1979 International Clarinet Congress. Of the work, the composer states, "Robert Riseling's playing, particularly of comtemporary repertoire, has always impressed me, and the Grand Duo Concertante seeks to challenge all of his virtuosity. The work's variously connected sections simultaneously explore the clarinet's technical and stylistic characteristics. The timpani, dramatically considered, is the clarinet's antagonist, provoking, cajoling, defying. I am told there are enough supra-virtuosic hurdles in both parts to warrant the description 'Grand'. The Ontario Arts Council commissioned the piece."

Music from Wavertree — JACK BEHRENS

Jack Behrens' teachers at the Juilliard School of Music included Bergsma, Persichetti and Menin. He later studied at Harvard University with Leon Kirchner and Roger Sessions, and obtained his PhD in composition there in 1973. Between 1970 and 1976, he taught at California State College at Bakersfield. In 1976, he became Chairman of the Department of Theory and Composition at the University of Western Ontario, and in 1980 he was appointed Dean of the Faculty of Music.
Dr. Behrens' output includes works for orchestra, chamber music, piano, opera, and a triple concerto for clarinet, violin and piano.

Mikro-Sonata — ALEKSANDAR OBRADOVIC

Preludio
Arietta
Fughetto

Obradovic was born in Bled, Yugoslavia, in 1927. From 1953, he held posts at various schools in Belgrade, and from 1962 to 1966, he was general secretary of the Yugoslavian Union of Composers.
Features of his work include the use of bold harmonies and tightly knit formal structures. After studies in 1959-60 with Lennox Berkeley in London, he began using the serial technique. Further study in 1966-67 at the Columbia-Princeton Electronic Music Centre led him to new compositional methods which he employed in Electronic Prelude and Fugue, and in Mikrosimfonija, a piece for orchestra and tape.
Obradovic has written orchestral, choral, piano and chamber music, as well as film scores and incidental music. The Mikro-Sonata was composed in 1969.

Dreams Recalled — ARSENIO GIRON

I II III IV V

Arsenio Giron was born in Rentario, Spain, in 1932. In the United States he studied at the Oberlin Conservatory with Joseph Wood and Herbert Elwell, and completed his MA degree at Tulane University in New Orleans. In 1965, he joined the Faculty of Music at the University of Western Ontario, where he continues to teach.

INTERMISSION

Vier Stücke für Klarinette und Klavier, Opus 5 — ALBAN BERG

Mässig
Sehr langsam
Sehr rasch
Langsam

In 1913, the year that the Rite of Spring created a scandal in Paris, an orchestral concert in Vienna, with works by Schoenberg and Berg, ended in similar disorder. As Berg's Altenberg Lieder, opus 4, were being performed, the police arrived to prevent a brawl from breaking out. Perhaps Berg saw his next work, the Four Pieces for Clarinet and Piano, opus 5, as a respite after the disastrous premiere of the Altenberg Lieder, and as an interlude between two large scale works, those songs and the Three Pieces for Orchestra, opus 6.

The Four Pieces were modelled on the miniatures of Schoenberg and Webern, in particular on Schoenberg's Six Little Pieces for Piano, opus 19. The second of Berg's pieces is identical in length to that of Schoenberg's op. 19, no. 2, and both pieces use the major third as a harmonic-motivic basis. Berg's third piece has the same fleeting character, and 6/8 metre, as Schoenberg's first piece. The clarinet writing is colourful and idiomatic. Berg exploits the extremes of register and uses various articulations, flutter-tonguing and echo tones.
The Four Pieces were the first works which Berg dedicated to his teacher, Schoenberg, after he had ceased to be Schoenberg's student. They were composed in the summer of 1913 and first performed in October, 1919.

Sonata, Opus 128 MARIO CASTELNUOVO-TEDESCO

Andante con moto
Scherzo: Mosso, leggero
Lullaby: Calmo e semplice
Rondò alla Napolitana: Rapido e tagliente

Mario Castelnuovo-Tedesco (1895-1968) was successful as concert pianist, composer and teacher. The size of his output is equalled by few other composers of the twentieth century: his work embraces many forms, and his more than two hundred opus numbers are evidence enough of his facility.
Although he wrote much chamber music, Castelnuovo-Tedesco used the combination of solo instrument and piano in only a few works, and his four other sonatas are for combinations of string instruments. The clarinet sonata was written in 1945, six years after the composer left his native Italy and settled in the United States. The Italian spirit, however, remained in his musical language, as in the lively rondo finale in Neapolitan style.

Notes by Dean Bradshaw

Next Faculty of Music Event: University of Toronto Symphony Orchestra Concert, Saturday, October 17, 1981 at 8 p.m., MacMillan Theatre